

## TROIS QUATUORS.

C. G. REISSIGER. Op. 211.

Allegro moderato. (M. J. = 112.)

N<sup>o</sup> 2.

mf sf tr tr Decres.

sf Cres.

tr tr sf p con espressa.

Cres. sf Decres. Cres.

sf tr f sf

sf p

f p f p

sf Cres. sf f

sf

Decres. p f mf p

tr Cres. f mf

1<sup>er</sup> VIOLON.

*f* *mf* *con espress.*

*Cres.*

*tr* *p*

*Cres.* *mf* *p*

*f* *mf*

*p*

*Cres.*

*mf* *p*

*Cres.*

*f* *mf*

*f* *mf* *f* *mf*

*f* *p* *Cres.*

*sf* *Cres.* *mf* *sf* *sf*

*Decres.* *sf* *Cres.*

sf p sf *con espress.*

*Cres.* sf *Decres.* *Cres.*

f sf

*Cres.* p

sf p *Cres.* f mf p

p *Cres.* f mf

f mf *con espress.*

*Cres.* p

*Cres.* *Decres.* tr

f *Cres.* sf

sf f sf sf

p sf *poco rall.* *poco rall.*

Andantino quasi Allegretto. (♩ = 92.)

Andantino quasi Allegretto. (♩ = 92.)

*p* *sf*

*con espress.*

*mf* *sf*

*mf* *p* *mf* *Cres.* *sf*

*sf* *p* *f* *1<sup>ma</sup>* *2<sup>da</sup>* *con espress.*

*sf sf sf sf* *sf sf sf sf*

*Cres.* *p* *sf*

*Cres.* *sf* *Decres.* *p*

*Cres.* *mf* *p*

*mf* *Cres.* *sf* *sf* *p*

*a Tempo.*

*mf* *poco rall.* *Con espress.* *sf sf sf sf*

*sf* *Cres.* *sf* *ten. tr* *Cres.*

This image shows a single page from a musical score, likely for a piano. The music is written on ten staves, each containing complex rhythmic passages with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time based on the phrasing. Dynamic markings are frequent, including fortissimo (sf), forte (f), mezzo-forte (mf), piano (p), and crescendo (Cres.). Performance directions like "con dolore" (with pain) and "con espres." (with expression) are placed above certain sections. The notation includes various articulations such as slurs, accents, and ties, indicating a highly expressive and technically demanding piece.

13366.R. N<sup>o</sup> 2.

13366 . R . N<sup>o</sup> 2 .



13366 . R . N<sup>o</sup> 2 .

[illegible]

VIOLIN II

3

# QUATUORS

POUR

deux Violons, Alto et Violoncelle

*dédiés à son Ami*

**F. SCHUBERT**

*Maître de Concert de S<sup>M</sup> le Roi de Sar.*

PAR

## C. G. REISSIGER

*1<sup>er</sup> Maître de Chapelle de S<sup>M</sup> le Roi de Sar.*

*(Euv. : 211*

*Prix 12<sup>s</sup> chaque*

N<sup>o</sup> 2

Paris, RICHALTY & C<sup>ie</sup> Editeurs, 4 B<sup>d</sup> des Italiens au 1<sup>er</sup>

*Leipzig, C. F. Peters*

*13366 R vol. 23*

## TROIS QUATUORS.

C. G. REISSIGER. Op. 211.

Allegro moderato. (M. ♩ = 112.)

№ 2.

mf sf

Cres. sf p sf

Cres. sf Decres. Cres.

sf f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p f p f p

Cres. sf f sf sf sf

f p f mf

Decres. Cres. f mf

f mf Cres.

Cres. pp

Cres. pp

mf p



13 staves of musical notation for 2<sup>d</sup> VIOLON.

Key markings and dynamics include:

- f* (forte)
- p* (piano)
- sf* (sforzando)
- mf* (mezzo-forte)
- Cres.* (Crescendo)
- Decres.* (Decrescendo)
- ten.* (tension)

Technical markings include:

- Trills (marked with *tr*)
- Triplets (marked with 3)
- First ending (marked with 1)
- Accents (marked with ^)
- Slurs

13366 R N°2

13366 R N°2

This page of musical notation contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *sf*, *pp*, *mf*, and *Cres.*. The music is written in a single system, with the key signature changing from B-flat major to A-flat major in the middle. The piece concludes with a final chord.

This page of musical notation is for a violin and piano piece, featuring a variety of musical elements and performance instructions. The notation is written on ten staves, each with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a forte (sf) dynamic, followed by a piano (p) dynamic. The first staff includes a crescendo (Cres.) and a decrescendo (Decres.) marking. The second staff features a triplets (3) marking and an arco. (arco.) instruction. The third staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fourth staff features a mezzo-forte (mf) dynamic, a poco rall. (poco rall.) instruction, and a a tempo. (a tempo.) instruction. The fifth staff includes a mezzo-forte (mf) dynamic and a pizz. (pizz.) instruction. The sixth staff includes a piano (p) dynamic and a crescendo (Cres.) marking. The seventh staff includes a piano (p) dynamic and a crescendo (Cres.) marking. The eighth staff includes a piano (p) dynamic and a decrescendo (Decres.) marking. The ninth staff includes a piano (p) dynamic and a decrescendo (Decres.) marking. The tenth staff includes a piano (p) dynamic and a decrescendo (Decres.) marking. The piece concludes with a piano (p) dynamic and a decrescendo (Decres.) marking.



VIOLA

3

# QUATUORS

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*Leipzig, C. F. Peters.*

*13306 R. No 1. 2. 3.*

*C. G. REISSIGER. Op. 241.*

Allegro moderato. (M  $\bullet$  = 112.)

13366.R.N°2



*f* *p* *p* *Cres.* *p* *Cres.* *f* *mf* *f* *mf* *p* *Cres.* *f* *sf* *Cres.* *sf* *mf* *sf* *mf* *Cres.* *sfp* *Cres.* *Decres.* *Cres.* *f* *p* *ten.* *p*

con espress.

con espress.

Cres.

Decres. pp

sf

f

mf

p

Cres.

pp

Cres.

Decres. pp

sf

f

sf

f

sf

sf

sf

p

sf

sf

pp

poco rall.

Andantino quasi Allegretto. ( $\text{♩} = 92$ )

p

mf

mf

p

cres.

1<sup>ma</sup>

2<sup>da</sup>

pizz.

p

Cres.

arco.

p

sf

p

Cres.

mf

sf

1

sf

sf

cres. sf

sf

sf

sf

p

f

sf

Decres.

sf

pp

Cres.

sf

sf

Decres. sf

sf

mf

sf

sf

sf

Cres.

p

Cres.

sf

sf

sf

sf

sf

mf

sf

sf

sf

Cres.

trem.

pp

sf

sf

Cres.

pp

Cres.

sf

sf

f

p

Cres.

p

f

**ALTC.**

15566 R N

5

*sf Cres.* *mf*

*p* *mf* *cres.* *p*

*poco rallent.* *a tempo.*

*mf* *p pizz.*

*Cres.* *p*

*Cres.* *Cres.* *Cres.*

*arco.* *mf* *Cres. sf* *sf* *Cres.* *sf*

*sf* *Cres.* *sf* *Decres.* *p* *sf*

*mf* *Cres.*

*f*

*p*

*poco rall.* *a tempo.*

*f* *p* *sf cres.* *sf p* *p*

*1 a tempo.* *rall.* *p* *Cres.* *pp*

Vivace. (♩ = 144.)  
Dolce.

**TRIO.** *un pochettino più tranquillo.*

13366. R N° 2

13366. R. N. 2.

VIOLONCELLO

3

# QUATUORS

TOUR

deux Violons, Alto et Violoncelle

*dédiés à son Ami*

**F. SCHUBERT**

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*Leipzig, C. F. Peters*

*13366.R. n<sup>o</sup> 1.2.3*

VIOLONCELLE.

TROIS QUATUORS.

C. G. REISSIGER. Op. 211.

Allegro moderato. ( M. ♩ = 112. )

2

mf sf Cres.

mf sf tr tr

Cres. Decres. Cres.

f sf sf

pizz. arco tr pizz. arco tr pizz. arco tr

mf f mf f

tr tr f sf sf sf

Decres. p f mf p

con espress.

Solo. Cres. sf f mf

f mf Cres. Cres.

p Cres.

mf p



Violoncelle musical score page 5, featuring 12 staves of music in bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings, articulations, and performance instructions.

**Staff 1:** *f* *mf* *mf*

**Staff 2:** *p* *Cres.*

**Staff 3:** *mf* *mf* *tr* *p*

**Staff 4:** *Cres.*

**Staff 5:** *f* *mf* *f* *mf* *f* *mf*

**Staff 6:** *f* *p* *Cres.*

**Staff 7:** *f* *sf* *Cres.*

**Staff 8:** *sf* *mf* *sf*

**Staff 9:** *Cres.* *mf* *sf* *tr* *tr* *sf*

**Staff 10:** *Cres.*

**Staff 11:** *Decres.* *f*

**Staff 12:** *pizz.* *arco.* *f* *sf* *tr* *pizz.* *arco.* *f*

**Staff 13:** *Cres.* *f* *sf* *sf* *ten.* *p*

VIOLONCELLE.

*f* *mf* *con espress.* *con espress. sf* *sf*

*sf* *mf* *f* *p* *Cres.*

*p* *Cres.* *Decres.*

*sf* *f* *sf* *f* *sf* *sf* *sf*

*p* *sf* *pp* *poco rallent.*

Andantino quasi Allegretto. (♩ = 92.)

*p*

*mf* *fp* *mf*

*p* *mf* *Cres.* *p* *f*

*1<sup>ma</sup>* *2<sup>da</sup>* *pizz.* *p*

*Cres.* *p* *sf* *p* *Cres.*

*arco.* *mf* *sf* *Cres.*

VIOLONCELLE.

*p* *f*

*sf* *sf* *Decres.* *sf* *pp*

*Cres.* *Decres.* *mf < sf* *sf*

*Decres.* *sf* *sf* *Cres.* *p*

*mf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *f* *sf* *Cres.* *mf* *sf* *sf* *Cres.*

*pizz. arco* *sf* *f* *sf*

*sf* *p*

*Cres.* *p*

*f* *p*

Violoncelle score page 8. The page contains ten staves of music in bass clef, featuring various dynamics and articulations. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*). The second staff features a decrescendo (*Decres.*) and a piano (*pp*) dynamic. The third staff includes a decrescendo (*Decres.*) and a crescendo (*Cres.*). The fourth staff starts with a piano (*p*) dynamic. The fifth staff includes a mezzo-forte (*mf*) and sforzando (*sf*) dynamic. The sixth staff includes a mezzo-forte (*mf*) and sforzando (*sf*) dynamic. The seventh staff includes a piano (*p*) dynamic and a pizzicato (*pizz.*) articulation. The eighth staff includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The ninth staff includes a mezzo-forte (*mf*) and sforzando (*sf*) dynamic. The tenth staff includes a piano (*p*) and sforzando (*sf*) dynamic.

Violoncelle score page 5. The page contains ten staves of music in bass clef, featuring various dynamics and articulations. The first staff includes a mezzo-forte (*mf*) and piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff includes a piano (*p*) dynamic and a pizzicato (*pizz.*) articulation. The fourth staff includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fifth staff includes a mezzo-forte (*mf*) dynamic and a decrescendo (*Decres.*). The sixth staff includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The seventh staff includes a mezzo-forte (*mf*) dynamic and a decrescendo (*Decres.*). The eighth staff includes a mezzo-forte (*mf*) dynamic and a decrescendo (*Decres.*). The ninth staff includes a mezzo-forte (*mf*) dynamic and a decrescendo (*Decres.*). The tenth staff includes a mezzo-forte (*mf*) dynamic and a decrescendo (*Decres.*).



3

# QUATUORS

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